



The

Rio Grande
Art Association

Palette

Volume 17 Issue 28 May 2016

**RGAA
NEXT MEETING
Saturday May 21st,
10.00am-12 noon**

**Cumberland Presbyterian
Church on Academy and
Moon**

Board meets at 8.45am

**Our guest speaker in May
is Sally Condon**



Quote from Sally: "I believe in the power of art. It is always ahead of us and transformative. It is my hope my paintings hint at, or perhaps reveal a bit of truth about our connection to each other and the world we share."

President's Letter

President's Letter
May 2016

Spring is here. Time to go out and paint. As I say this, the wind is blowing, the rain is falling, and it's cold. My still life beckons. My heater is on and the frig is nearby. I admire you plein aire painters, but for now I am going to admire you from the warmth of my studio.

Have you ever had to write an artist's statement or philosophy? I have read some my daughter wrote in grad school and have found it interesting to attempt. It has also been frustrating. It is like making titles for paintings. They can range from banal to unfathomable. So with that in mind I offer two quotes.

"There is only one valuable thing in art; the thing you cannot explain"
Georges Braque

"The artist discards all theories, both his own and those of others. He forgets everything when he is in front of his canvas."
Georges Rouault

So I guess they are saying to me, "Shut up and Paint".

Charlie



CALL TO ARTISTS
SACRED ARTS GALLERY
ST. MARK'S EPISCOPAL CHURCH
431 Richmond Pl, NE
Albuquerque, New Mexico 87106
505-262-2484
ART AND EXHIBITION AGREEMENT
PASTEL SOC., WATERCOLOR SOC., RGAA

The Gallery of the St. Mark's Episcopal Church is pleased to exhibit your work in the Sacred Arts Gallery.
 Date of Exhibit: ___June 24th_____ to _____September 30th, 2016_____.

Each artist is allowed to submit up to ___4___ standard pieces, no larger than ___N/A___ framed.

Each show is juried for the purpose of elimination due to space restrictions, appropriate subject matter, framing issues and aesthetics.

ENTRY REQUIREMENTS

A list of entries as well as photos of works should be e-mailed to Audrey Minard at aminard42@msn.com in the same order indicated on the entry form. Deadline for entries is Friday, June 10th, 2016. In the e-mail, please include your address and phone number for our accounting purposes.

If unable to e-mail, please mail the form to Audrey Minard, PO Box 2541, Tijeras, NM 87059, to arrive at least one week prior to delivery date.

Please affix one of the corresponding labels included with this form to the back of each piece. It is recommended that you make a copy of the entry form for your records.

Delivery of art work is _Friday_____ morning (Date) __June 24th_____, between 10 a.m. and 12 noon.

The Gallery retains 20% of all sales and checks are issued approximately every 2 - 3 weeks. If a piece is sold, the artist will be contacted to provide a replacement piece, if available.

St. Mark's Episcopal Church is a non-profit entity and does not collect sales tax on artwork sold within the gallery space. It is the artist's responsibility to report any income generated from sales.

HANGING REQUIREMENTS

All pieces must be appropriately framed and ready to hang with wire. No tooth hangers allowed. The Gallery Committee will hang, mount or otherwise display the artist's work on behalf of the artist. The gallery will print display labels.

PICK UP OF ART WORKS

Pick up date for unsold pieces at conclusion of show is __Friday, September 30, 2016_____.

RECEPTION

Receptions are the responsibility of the showing group and not the Gallery Committee. Kitchen facilities are available. Approval for time and date should be obtained prior to show openings.

ST. MARK'S EPISCOPAL CHURCH - GALLERY EXHIBIT

IMPORTANT

PLEASE PRINT CLEARLY AND INCLUDE CITY AS WELL AS ZIP FOR
REFERENCE FOR SENDING CHECKS ON SOLD PIECES

NAME: _____

STREET ADDRESS: _____

CITY: _____ ZIP CODE: _____

PHONE: _____

E-MAIL ADDRESS: _____

ARTICLE/TITLE	MEDIUM	SIZE	PRICE (Include 20% comm. To Gallery)
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____
_____	_____	_____	\$ _____

STATEMENT OF LIABILITY : Please read carefully and sign below

St. Mark's Episcopal and the Sacred Arts Gallery Committee of St. Mark's will not be held liable for loss or damage to art works displayed in the church Gallery. We will exercise reasonable care in the handling of such art works and articles being displayed. If you would like your art work or articles insured, it is suggested that you make arrangements through your insurance company. St. Mark's Episcopal Church and the Sacred Arts Gallery Committee are not responsible for any articles left at the church after the pickup date.

By signature you agree to the terms and conditions outlined above.

NAME PLEASE PRINT _____

SIGNATURE _____

:

cont'd from pages 2 and 3

PLEASE FILL OUT AND AFFIX TO THE BACK OF EACH PIECE SUBMITTED.

ARTIST'S NAME _____

ARTIST'S NAME _____

TITLE _____

TITLE _____

MEDIUM _____

MEDIUM _____

SIZE (FRAMED) _____

SIZE (FRAMED) _____

PRICE __\$ _____

PRICE __\$ _____

ARTIST'S NAME _____

ARTIST'S NAME _____

TITLE _____

TITLE _____

MEDIUM _____

MEDIUM _____

SIZE (FRAMED) _____

SIZE (FRAMED) _____

PRICE __\$ _____

PRICE __\$ _____

RGAA Board Minutes
April 23, 2016
Masterworks, EXPO

Present: Charlie Aldrich, Sheila Richmond, Ray Tussing

NOTE: Since only Sheila and Charlie were present Charlie followed up on line with a "virtual" meeting. This is a compilation of both meetings.

A. We accepted the Treasurer's Report.

B. Sheila reported that we have thus far received \$1,900 from sponsors for Encantada. There are some that sponsored last year but have not responded yet this year and these will be followed up on. At the time of the meeting our file master had received 70 images,

C. Ray Tussing has volunteered to be Vice President. He does not wish to transition to being President from the position.

- D. We are still looking for a file master for Master Works next year. Bonnie has said she would head up the workshop again next year.
- E. We decided to request St Mark's for November, as Cumberland Heights will again be unavailable. For that meeting we will have a tax specialist to make a presentation on tax issues for artists. We will also have other presentations concerning the business of art. One idea would be how to simply photo, adjust and upload your art for submission to shows.
- F. We talked about changing locations for the next year to St. Mark's. We are open to a senior center however they are first come first serve in October. The need to consider a move has arisen since Cumberland heights cannot accommodate us in the event that the bump us out of our large room. We cannot meet there 3 times this year with one being short notice. Charlie proposed St. Mark's Episcopal as a good option for several reasons. First, they can provide other rooms in the event that the Parish Hall is unavailable. Second, Charlie has access to the church and a good working relationship with the staff. He can also get there early to set up if needed. The board agreed to try to get St. Mark's next year.
- G. Finally, we decided to have a July Meeting at Encantada since we have the building already. We will have a casual meeting consisting of a "paint out" on the Expo grounds or a "paint in" with some still lifes or model. We would end with an informal show and tell of our efforts.

Submitted by Charlie Aldrich

Krysteen Waszak Demonstration and Workshop. April 2016, summary by Diane Buster

Our April meeting was at the annual Masterworks show and featured a demonstration by Krysteen Waszak, this year's workshop artist. The workshop started with still life painting which allowed Krysteen to see where students were and to demonstrate her process. The second day was a plein air day at the Adobe Garden Bed and Breakfast. The last day was back at the Masterworks venue and included a discussion about finishing paintings, the demonstration, and a critique. Comments about the workshop are posted at the end of this article.

The demonstration still life painting allowed us to see Krysteen's process. She explains having a process in painting helps to set up for success, that there is freedom in structure. The first step is to study the subject and to decide on a design through a preliminary sketch. This is essential Krysteen states as you begin to familiarize yourself with the subject. Krysteen likes to work on a toned ground often purple, pink, or red. The value of the toned canvas over white in her opinion is that the artist doesn't have such a large visual jump to make to find the correct values. The same thinking applies to having a toned or wood palette. Once the sketch is satisfactory, Krysteen begins the underpainting almost always working from dark to light. She takes a dry brush, no paint, and starts feeling out the gestures, shapes, and placement of objects in a sort of pantomime to familiarize herself more with the subject. Then, she begins to mass in the shadow shapes and draw in the contours of objects with a dark purple on the toned ground. (For the demonstration she used a borrowed canvas that was toned with black.) Dissatisfied with the initial placement, Krysteen twice erased her beginning using Gamsol to wipe off the paint. Accuracy is important, measure twice and paint once! She usually takes a break after the lay in to let the paint get tacky. Sometimes she uses a heat lamp to speed things up. Outside, she'll set the painting in the sun for a while. Krysteen likes Liquin as her medium as it speeds drying time, doesn't change color, loosens the paint, and has a soft sheen.

Krysteen likes dramatic lighting and strong contrast. The excitement or mystery in a painting she tells us is often in what is left out or not painted. This works particularly well in the shadows or in what she called "the dark side of the moon." She thinks in complements and feels she sees in saturated colors. She tells us to let the painting that wants to happen, happen. We're just the middle man that can let it come to be. The next step is to start laying in the objects. Her brush work follows the contours of the vase with a yellow orange. She changes the temperature and value using a red orange as she moves into the shadows. Her strokes leave areas of the toned canvas showing, the broken color showing the gesture of her construction strokes. She recommends varying paint strokes for different surfaces so the language of your brush work describes the changes. Krysteen cites Jim Wagner and his playful brush work as an important influence.

After laying in the vase, Krysteen moves to the irises. "In my world there is pink in yellow irises" she explains making that color choice. Her goal is to cover the canvas and if an area gives her trouble she moves somewhere else for a while.

Krysteen selects a bluish gray for the background. The background is about value she explains. The brush work for the background also exposes the ground, and the broken color emphasizes the movement and gesture of her strokes. Krysteen likes flats, "which become filberts with use!" Her paints are Utrecht and her favorite color is cobalt turquoise. It's an expensive paint, she explains but she doesn't think you should limit yourself when it comes to choice of materials. She quips about the struggles artists like Van Gogh had with materials: "Sorry your ear had to come off, but I'm thankful for the material luxuries of our time!" Don't fight your materials, it's enough of a fight creating an image. Krysteen also tells us the water miscible oils make good travel paints. Here she likes Grumbacher and Holbein. Another influence on Krysteen is Bob Burrige. She gives us his tongue in cheek explanation of painting, "The artist should decide what he wants to do and then make it happen and then... it's done when it looks good." Krysteen then looked at her painting and laughed and said, "I'm done...I've had it."

Before the demonstration, Krysteen talked to the workshop members about finishing a work. As I listened in, here are some of those comments. There's a different energy to finishing a work. Put on some music and take your time. Look at the work upside down for composition ideas. Look at the work as a design and consider changes that are the best for a painting. You want to keep the energy and joy of the initial work. Realize if you get in to the "overwork" mode. Maybe consider putting the painting away for a while. There should be joy in this process too.

As I looked at the workshop paintings, I saw strong, confident paintings all with vibrant color and strong value contrasts. Below are comments from the workshop artists:

"Long drives melted away with the joy of anticipation of learning new concepts and techniques from an accomplished artist like Krysteen Waszak. The workshop exceeded my expectations and moved my painting style to the next level. An added bonus was the enjoyable, insightfully generous hints from the other participants." Chris P.

"Loved the workshop. Krysteen is fun and a very patient and good instructor. You can be struggling with something in your painting and she can do only a few strokes and change your whole painting. I go home tired at night but wake up the next morning looking forward to the day." Ruth

"Being a pastelist at heart, I found Krysteen Waszak's oil painting workshop full of fun and joy to venture back into painting with my oils, cutting loose with my palette knives like a Wolf Gang Puck at his butcher block." Bonnie B.

"I haven't had a painting class since college...more than thirty years ago...and Krysteen Waszak's class was amazing. I learned a lot from Krysteen and at the same time have learned to embrace my own style. It was a great way to dive back in. Thank you, Krysteen!" Karen

"Really good workshop! A good mix of inside/outside painting venues. Have been a fan of Krysteen's workshops for the last 3 years, and no disappointments on this one. Especially liked the Adobe Gardens. She brings a great "up" attitude to painting, which keeps it fun. Criticism is always positive, constructive, and gentle." Bryant

"Great class. Will take more workshops with Krysteen. Learned to use underpainting to create negative spaces. Got stretched and went places I've not gone before." Constance

"The workshop was lots of fun. I learned to paint with brighter colors, to paint quickly and to paint on a colorful background. This all boost my confidence." Chris H.

"Krysteen W, is a wonderful teacher. The 3 days flew by. Her most valuable gift is her ability to teach one to see. I highly recommend\ this workshop. In fact, I am hoping to take a second workshop from Krysteen in the very near future. Risa Krysteen is a wonderful teacher. Her love and use of bright colors is inspiring. This is the 3rd class I have taken and won't be the last. Thank you RGAA for coordinating this class." Carolyn

"I enjoyed her openness in her feelings and experience in painting. On a tech side, I have a new series of paints to experiment with...i.e. thalos and pinks. I like how she makes her paintings come alive by allowing the underpainting to peak through and simplifying the color of an object". Lyle



Above: Paintings by Krysteen Waszak and picture of Krysteen during the April Meeting

The article below was taken from the Wall Street Journal, May 5, 2016

Last fall, New York's Museum of Modern Art returned an Ernst Ludwig Kirchner landscape to the heirs of its original Jewish owner. On Thursday, those heirs gave the German expressionist painter's 1917-18 canvas "Sand Hills in Grünau" to another museum in Richmond, Va.

The Virginia Museum of Fine Arts confirmed Thursday that it had received the painting as a gift from the heirs of a Berlin writer, Max Fischer, who had to leave his art behind when he fled Germany for the U.S. in late 1935.

Kirchner, a Bavarian-born bohemian who died in 1938, is known for nudging European art toward abstraction by painting Berlin street scenes that have sold at auction for up to \$38 million apiece. His signature style featuring jagged brush strokes and a vivid palette was deemed degenerate by the Nazis, but today his works hang in major museums around the world.

Mr. Fischer's Frankfurt-based parents, Ludwig and Rosy Fischer, were among the artist's closest friends and collectors and originally bought the work before their family's lives were upended by World War II.

Before the restitution last fall, MoMA said it bought "Sand Hills," which depicts a path zigzagging up golden hills to a black watchtower beneath a raspberry sky, from a New York gallery in 1949. Museum officials didn't think anything more about its former owners until they created a public database of works in its collection that had changed hands during the chaotic years before and during World War II. When they did, they found that the Kirchner had at one time belonged to Mr. Fischer, and last November MoMA gave it back to his heirs.

Since Mr. Fischer had no children, the work funneled to the children of his brother Ernst, who also fled Germany for the U.S. with his wife, Anne, before the war. Ernst Fischer eventually settled in Richmond, where he worked as a physiologist, and died there in the early 1980s. His wife bequeathed the VFMA around 200 works from the family's inherited collection—including major examples by German Expressionist painters like Emil Nolde, Otto Mueller and Max Pechstein—following her death in 2009 at age 106.

Sarah Eckhardt, the VFMA's associate curator of modern and contemporary art, said the Kirchner will hang in a room displaying works given by both Fischer brothers—a reunion long time coming. "It's the first time the two halves of this family collection are together," she said.



Right: *Sand Hills in Grünau*

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Exhibits & Publicity: Open



Rio Grande Art Association

The Rio Grande Art Association is a not for profit organization dedicated to the education and promotion of New Mexico Artists working in oil, acrylic and mixed media not normally shown under glass.

Rio Grande Art Association

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Light Relief

Q: Why did Van Gogh become a painter? A: Because he didn't have an ear for music.

Q: Did you hear about the artist who died? A: Too many strokes.

Q: Where does a cow hang his paintings? A: In a mooooseum.

Q: Did you hear about the attempted robbery at the museum? A: They had ran out of gas a few blocks away when the police caught them, and they said, "We didn't have the Monet to buy Degas to make the Van Gogh"

Q: What did the painter say to the wall? A: One more crack like that and I'll plaster ya.

Q: Did you hear about the artist who paints in jail? A: He had a brush with the law.

Q: What did Michelangelo say to the ceiling? A: I got you covered.

Q: Why did the painter butter his toast with his fingers? A: To feel its texture.

Q: What do you call a mixed media artist without a girlfriend? A: Homeless.